OFFBEAT

MAGAZINE

VIEWS • REVIEWS • INTERVIEWS

APRIL 1997

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A GUIDE TO
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Classical Corner

LOCAL PERFORMANCES (a free service by *OFFBEAT*):

April 3 (2pm), **4, 5** (8pm) Royal Theatre. Victoria Symphony POPS *People's Choice*. 386-6121.

April 4 (12:30) Phillip T Young Recital Hall. UVic Chamber Singers. 721-8559.

April 5 (8pm) St John's Church, 1611 Quadra. The Early Music Society present Il Gardellino from Belgium. 592-6580.

April 5 (8pm), 6 (2:30) University Centre. University of Victoria Chorus & Orchestra perform the *Requiem* by Verdi. 721-8480.

April 12 (8pm) 13 (2:30) University Centre. Victoria Symphony perform works by Mendelssohn, Mozart, Schubert.

April 24, 26, 29, May 1, 3 (8pm) Royal Theatre. Pacific Opera Victoria present *Tosca* by Puccini. 385-0222.

April 26 (8pm) University Centre. Greater Victoria Youth Orchestra perform Rimsky-Korsakov's *Scheherazade*. 360-1121.

SPECIAL EVENTS on CFUV's CLASSICAL programming

Music on Mondays (10am-Noon): Co-hosts George Heffelfinger and Larry Ryan offer interviews with artists and previews of musical happenings in and around Victoria, including many of the events listed above.

Music through the Centuries (Thursdays 10am-Noon):
April 3, 10, 17. Previews of Pacific Opera Victoria's production of *Tosca* by Puccini. *The Memoirs of Hector Berlioz,* 19th-Century French composer, conductor, music critic, author, told in his own words and music, and in the words and music of others - a continuing series.▲

April 1997
Issue # 118
In Memory of Benson

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BLUES: Eric Leblanc
GARAGE: Alex the Wailer
FOLK: Amanda Heffelfinger
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OFFBEAT welcomes your feedback and comments on articles. Please write letters to the editor c/o CFUV FM 102. Please include your full name, address, and contact phone number, as we need to check sources sometimes. *OFFBEAT* reserves the right to edit letters for length and clarity. Letters, manuscripts, photographs, and graphics are welcome but will only be returned when accompanied by a SASE. Submissions may be sent to:

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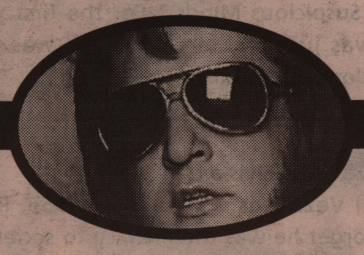

OFFBEAT Forum

Dear Editor,

I thank my lucky stars that I'm not an astrologer. As for your astrology column, Lucky Stars (by Mimi), I think it's funnier than most, which isn't saying much. I am disappointed that a publication associated with a university would bother having an astrology column. After all, UVic does have an astronomy department, but not an astrology department.

Astrology is based upon the belief that the stars and planets guide human acitvities and can be used to create horoscopes that predict the future events in our daily lives. Such beliefs are contrary to science. Indeed, astronomy made significant progress only after it managed to become clearly distinguished from it's sibling astrology.

Astrology is flawed in it's basic premise, and horoscopes are unreliable sources of information. Astrology columns are misleading in that they offer advice that really shouldn't be taken seriously.

Yours respectfully,
Robin Kingsley

Dear Robin,

Mimi predicts a bad month ahead for you. Expect a bad case of athlete's foot on the 12th, food poisoning on the 22nd, and an itchy skin affliction on the 27th. Mimi also advises that you do your homework before you go around writing nasty letters.

First of all, although CFUV operates out of the University of Victoria, its curriculum has no bearing on the content of Offbeat. *You may notice that UVic offers no courses on trip hop music and doesn't have a department of Elvis impersonators. Does this mean that* Offbeat *shouldn't publish stories on Soul Coughing and El Vez? Although, if it makes any difference to you, a number of European universities (Paris, Padua, Bologna, Florence, for example) had departments of astrology in the Middle Ages.*

Mimi also says you're a little bit uptight. Nobody has ever said that horoscopes are to be taken seriously, especially "Lucky Stars". Although astrology, the art of interpreting the influence of the planets and stars on earthly affairs in order to predict or affect the destinies of people, was once considered a full- blown science, it is now regarded as a pseudoscience and an acceptable form of entertainment. Astronomy, the science of the stars, has never had to "prove" itself to the scientific world. In fact, in classical cultures astrology and astronomy were practiced with equal validity. Astrology didn't come under theoretical critique until shortly after the birth of Christ and this had more to do with Christian condemnation than scientific thought, as astrology emphasized cosmic determination over an omnipotent creator and freedom of will.

The true distinction between astrology and astronomy came about in the sixteenth century when Copernicus discovered that the flippin' universe didn't revolve around the earth—astronomical thought restructured itself around this revolution, astrology did not. So there, this is where we are today and people are flying to the moon and we think we're spinning around the sun.

You may notice that there are no "Lucky Stars" in this issue of Offbeat *but don't think this has anything to do with your letter. Stay gold, Ponyboy.*

Roseanne

Roseanne welcomes hate mail, love letters and presents in all shapes, sizes and colours.▲

THE TIME FOR ROCKING REVOLUTION IS NOW.
THE REVOLUTION WILL NOT BE TELEVISED.
THE REVOLUTION WILL BE REAL.

EL VEZ

by Jon Murphy

El Vez is a little more than your basic Elvis impersonator. Since becoming the Mexican Elvis eight years ago, Robert Lopez has had little time to sit back and relax. His musical career began in 1977, when at the tender age of sixteen, Lopez formed The Zeros, one of L.A.'s first punk bands. The transition from punk rocker to Elvis impersonator may be a bit hard for some to swallow, but El Vez takes it all in stride. When he's not strutting the stage in a red vinyl jumpsuit, Lopez transforms his Elvis act into a hard-hitting political presentation, complete with strobe lights and an eight piece band. The El Vez experience may be an entertaining show, but it's meant to empower and reflect true Latino culture, something El Vez takes very seriously. The Rocking Revolution *tour came to Victoria recently and El Vez was there.*

Off: Who is El Vez?
El Vez: El Vez is my translation of Elvis through Mexican culture.

Off: How did El Vez come to be?
El Vez: I used to run an art gallery called La Luz de Jesus and I curated a show on Elvis Presley and we had an Elvis impersonator at the opening. I said "I can do that" and thought to myself I could be El Vez, the Mexican Elvis. Then after the end of the show I thought y'know, I should go to Memphis and do my own tribute. So I dared myself to go to Memphis because every year they have the Tribute Week, which is the anniversary of Elvis's death. I had no fear because I knew no one in Memphis, so if I made a fool of myself no one I knew would see it. But it backfired and went over so well, and here I am- seven albums later, many tours later and many years later.

Off: How did you bridge the gap musically between The Zeros and El Vez?
El Vez: Well, when I first started El Vez it was really as do-it-yourself as it gets. I was buying the karaoke tapes at Graceland and speeding them up or slowing them down to make them better, putting live percussion on the tapes and then singing different words on top of the karaoke words. So me and the Elvettes would have to sing "Immigration Time" louder than the tape saying "Suspicious Minds." For the first years I was just making it up as I was going along and luckily people liked it.

Off: Was Elvis a punk?
El Vez: Elvis was punk in 1956. People forget he was the menace to society and the gangsta-rapper of 1956.

Off: Did you grow up with a lot of Elvis influences?
El Vez: I grew up with everything. I have lots of Elvis-impersonator friends who say they can remember the first time they heard "Love Me Tender." I don't remember because it's always been there for me.

Off: Where is this tour taking you?
El Vez: This tour is just of the North-West and it's the last part of our *Rocking Revolution* tour which started in May. We've been all over the United States, all over Europe and this is the last part of the tour.

Off: So this tour is to promote the new album?
El Vez: Yes, G.I. *"Aye Aye" Blues.*

Off: Is there any specific way you set out to portray the Elvis legend?
El Vez: I like to show contrast and I like to throw people off. I like taking his songs and presenting them in a way you wouldn't think of. I take songs or images or icons and I superimpose Latino culture on top showing the idea that you don't have to be a white man in your 40's to be a success story or a king. I show that Blacks, Asians, Muslims, anyone can be a part of the American dream. That's why I like to take icons and then show them through a different mirror. It throws people off and gives them new information in a humorous way, but also in a social-political way as well. I mean, the new album *G.I. Aye Aye Blues* is our most political album, and I've made it that way on purpose.
We're recording a new album in the fall and it's going to be a gospel revue showing the spiritual side of El Vez. But

I'M MORE OF A TRANSLATOR THAN AN IMPERSONATOR

I'm not going to do just Judeo-Christian hymns, I'm going to put in Zen Buddhist, Krishna Conscious, Aztec sacrifice. Basically it's a whole bunch of different ideas about spirituality. For example your spirituality doesn't leave you when you go into a nightclub or when you're having sex. Spirituality and sexuality were Elvis's things and Elvis did tons of gospel records. Of course I'm going to do it my way, but mix up all kinds of stuff and ideas.

Off: What should people expect when they come to see El Vez?
El Vez: A very good show. The show has dancing, the lovely Elvettes and about seven costume changes. It's a very fast-paced and well-choreographed show. I took all the ideas from seeing shows like KISS or the Tubes, and incorporated as much as I could on my shoestring budget. I take a lot from rock and roll history and mix it all together, plus Elvis stuff. It's a pretty entertaining show.

Off: Do you tend to balance out the show with a political message as well?
El Vez: Definitely. I may be singing about Latino heroes like Cesar Chavez, but I can be dancing like Sophia Le May. I talk about the power of women when I do the song "Little Sister" but I change the title to Chicanisma. The girls can still be wearing sexy outfits and can still be sexy and strong at the same time. My rocking revolution can be entertaining and flashy and still have a point to make.

Off: If El Vez could do an "Aloha Satellite Special" from anywhere, where would you be?
El Vez: I'd be live from Tenochtitlan, these pre-Aztec pyramids in Mexico City. They have these great laser light shows on top and I'd make a big giant stage there and do a recreation of an Aztec sacrifice. It would be a benefit for the causes in Mexico City.

Off: Have you ever had any feedback from anyone who was close to Elvis?
El Vez: I did a show once with Jim Burton, who was Elvis's guitar player and he really liked the show. I've done things with Graceland, every year I go to the Tribute Week and one year they built a stage in front of the Lisa Marie jet and I performed there. That was in conjunction with Graceland so they know I exist and they haven't said anything, so I guess they approve.

Off: Ever get any opposition from any real orthodox Elvis fans or impersonators?
El Vez: Usually not. I got my start in the heartland of Elvis country so they all liked it early on. When you see the show you know it's not a fat, drug-taking Elvis. It's not the traditional Elvis but I'm more of a translator than an impersonator.

Off: That's something I really appreciate about the music, because you don't really take it as a joke.
El Vez: Yeah, it's funny and amusing but it's not making fun of Elvis in any way. It's an interesting balance of humor, political ideas and Elvis all at the same time.

Off: OK. Favorite Elvis song and movie.
El Vez: My favorite Elvis song is "Treat Me Nice" because it has these weird poly-rhythm beats in it. It's from the Jailhouse Rock movie. My favorite Elvis movie is Fun in Acapulco because of the ending when he sings in Spanish with all the mariachis.

Off: Future plans for El Vez?
El Vez: There's new stuff coming out. There's this great remix of the "Say it Loud, I'm Brown and Proud" track which is on the new album. It's a Public Enemy mix where we sampled from "Welcome to the Terrordome." Also there's this great 12 inch DJ record coming out with five different mixes of "Say it Loud." There's a possibility that the Chemical Brothers and the Dust Brothers are both interested in doing mixes. That they are even interested is a great compliment to me. I also have a 10" coming out from Sympathy for the Record Industry that is alternative mixes and some extra songs that weren't on the G.I. Blues album. The cover looks like Bowie's Aladdin Sane album except the lightening bolt is now a TCB, like Elvis's taking care of business motto. Then I'm working on my new band which is called BOB. Bill Tutton from the Geraldine Fibbers is going to be in that. It's kinda a Zero's/punk-pop/Buzz-cocks thing. So it's a busy year.▲

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SOUL COUGHING

by Polevaulter and The Intrepid McQueen

After winning over countless fans with their decadent first album, Ruby Vroom, *Soul Coughing finally returned to this coast to spread some Irresistible Bliss. Polevaulter and Ms. McQueen made the trip to Vancouver February 9, to see their favourite New Yorkers at the Starfish Room. McQueen's tape deck malfunctioned, but the ferry sailed smooth, and the ski hills were lit up like their starry, starry eyes.*

Following is an interview with Soul Coughing bass player Sebastian Steinberg and drummer Yuval Gabay. Sebastian was late, but Yuval kept our duo transfixed with stories of his childhood in Israel.

Off: How do you guys figure you fit into the whole...scene? You're the unpigeonhole-able band.
Sebastian: We don't really worry about fitting into the scene, we just do what we do and see what collects around us.

Off: Who writes your lyrics?
Sebastian: Doughty writes the lyrics. He'll sometimes use all kinds of things and people to get ideas, but he really is the lyricist.
Yuval: We write the music together in a very collective way, anybody can bring in an idea, and if it draws enough attention it will turn into a song eventually. It all fits around beat ideas, and eventually somebody will pick up on it and plant the seed.

Off: Do you have a lot to do with your remixes?
Yuval: Yeah, more and more.
Sebastian: We really like the idea of the remixes. That's part of the music. We've always felt that the versions of songs that get on the albums reflect that moment and that moment only. Sometimes songs will stay like that, and sometimes they'll mutate wildly. Live, we tend to think [in terms of] remixes, rather than being a jam band with solos and stuff.

Off: I was really interested in the Fugazi quote in "Casiotone Nation" from *Ruby Vroom*. How did that come about and what do you think of Fugazi?
Sebastian: They rock. I wouldn't say they're an influence, but they're a band that we certainly admire. "Casiotone Nation" is probably the closest thing to a cover we've ever done. It's like spinning the dial on a radio really fast, one of those old radios with a big old knob that you can just [makes spinning radio noises].
Yuval: All the samples in that song come from T.V. themes, actually.

Off: Mark does the sampling, right? Does he just get the samples from everywhere?
Sebastian: He was an actual composer pre-Soul Coughing. A lot of the stuff he samples are from his own pieces. On *Ruby Vroom*, especially, he had lots of samples that he would assemble in different ways. See, it's also his first band, so the more we've played, the more he's understood the role of being in a band and just what a wild and wooly world that is. Now, anything he samples will get manipulated and changed.
Yuval: You can actually see that natural evolution on the new record. Compared to the first record where you can actually hear seagulls or creaky doors or whatever, on the second album it's much harder to nail, and say "That's that sound, or this is that sound."
Sebastian: Except for the elephant.
Yuval: Except for the elephant, exactly.

Off: Sampling is the best thing to happen to music in a long time. I was getting a bit disillusioned with music for awhile there...it seemed like no one was doing anything new.
Sebastian: Well, there's new music, it's just not going to show up on the radio. I know a lot of people who bemoan the state of the world because they measure it by what popular culture is. There's so much music out there that's so far above and beyond.

Off: What do you guys listen to?
Yuval: Jungle! Yeah, jungle music. Stuff from England, dub bass, dub stuff like King Tubby, The Scientist...Orbital are very cool. DJ Ken Ishi, which is more electronic stuff from Japan.
Sebastian: I listen to Fats Waller. I listen to Pablo Casals playing the Bach cello suite. They're basically the only things I listen to on my own these days. Usually when we get on the bus together, there starts to be a collected bunch of things we listen to, but we don't know yet what the "Tour Song" will be. Our last European tour was very long and pretty gruelling. We got the collection of George Jones, his original Mercury recordings, which is just amazing. It basically saved my life.
Yuval: We had a lot of George Jones on our last tour, lots.

Off: "Rose Coloured Glasses"?
Sebastian: Not on this collection. This is way before that, when he was a bad-assed drunk rockabilly asskicking motherfucker. It's just amazing. Really chillin' songs. You know that song, "The King Is Gone And So Are You"? That's the song I like. It's about getting drunk, drinking Jim Beam out of a bottle shaped like Elvis, and pouring it into a Fred Flintstone jellybean jar.

Off: A bottle shaped like Elvis?
Sebastian: Yeah, it's all about this drunk conversation with Elvis Presley and Fred Flintstone. It goes, "Yabba Dabba Doo, the King is gone and so are you." I've been looking for it for years, I finally found it in a truck stop and I called up everyone I knew. On the road, truck stops are like, the only place to find music.

Off: I feel compelled to give you something. Here's my Elvis keychain.
Sebastian: Oh! This is amazing! I have a really close friend who's sick, and he said the greatest thing, "Elvis is crazy! He sang rock and roll, but he dressed disco!" I said that in Memphis and it got a standing ovation."

Off: I live in a house called

Graceland, and there's this guy who lives downstairs. He looks like Elvis and puts plastic flowers everywhere...
Sebastian: We almost got busted at Graceland, actually. We went there as they were closing. Mark was driving the van, and the guard didn't want to let us in because they were closing. But then, our guitar tech is this guy called Angry Dave, and he's like, "No, man, do it! Drive through the gate!" So Mark actually steps on the gas, and this 500-lb portly man waddles out of the booth with guns on! So we threw a couple of smoke bombs and took off.

Off: So you've been to Graceland.
Sebastian: Well, we've been *at* Graceland. We didn't actually get in.▲

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FOLK

MONDAY
8 am FOLK: With Amanda Heffelfinger.

TUESDAY
8 am FOLK: *Ode to Ani*. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond.
2 pm FOLK: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

WEDNESDAY
8 am FOLK: *Ken's Macaroni*: Start with some old stuff from Ken and Sharon's collection, add a little social comment, top off with some Woody Guthrie or Utah Philips...et voila. A tasty listen. Alternates with *Rootopia*. Listen for everything from Texas roots-rockers to sea shanties and Celtic traditional. Hosted by Wendy Wall (and her faithful friend Gus).

THURSDAY
8 am FOLK: *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

FRIDAY
8 am FOLK: *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

SATURDAY
8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

SUNDAY
10 pm ROCK FOLK ECLECTIC: *Fish Show*. Now more than ever not for the easily confused!

CLASSICAL

MONDAY
10 am CLASSICAL: *Music on Mondays*. With George Hefflefinger and Larry Ryan.

TUESDAY
10 am CLASSICAL: *Just Say Nono*. Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webern.

WEDNESDAY
10 am CLASSICAL: *Don't Let the Horse Eat That Violin!* Tune in weekly and listen to a variety of classical music form the 20th century.

THURSDAY
10 am CLASSICAL: *Music Thru the Centuries* with David Winn and Austin Scott.

FRIDAY
10 am CLASSICAL: *Amadeus*...and More.

ROCK

MONDAY
6 am ROCK and ROLL
2 pm NEW MUSIC: *New Album Review*, with Mike Booth. Extraordinary how potent cheap music is!
3 pm ROCK: *Segues with Huck and the memory of Chuck*. A tasteful and wholesome rock and roll program. Occasional appearances by Steve McQueen. Alts with *Folksongs of the Spanish Inquisition* with Jess and Adrain. We're your friends, we're not like the others. Thrash punk to Brit pop and all stops in between.
11 pm ROCK: *Larry Wang Presents* the soothing effects of ginseng and grape juice have been shown to dramatically reduce problems with gas. Alternates with *Pop O Pie Planet* with Magnus and Matt.

TUESDAY
6 am ROCK: with Matt Bishop.
3 pm ROCK: *Carla and Ryan Show* - just silver round things. Alternates with *Disorder By Design*. Love. Hate. Love. Hate. Love. Hate...you fuck with our hearts but never break them. P.S. Union of Uranus still rule!
10:30-12:30pm ROCK: *Punk and a Healthy Mind*. Having finally broken free of the evil Wormhandler Shaman's "Six Month Stagnation" spell, Polevaulter and the Laughing Ohmu once again don their gasmasks and explore the Forest of Corruption. Alternates with *Songs For the Misunderstood*. "I can't believe it's a rock show!"-come hear the difference. Music from north-south, east-west, and other planes.

WEDNESDAY
6 am ROCK: *The Intentionally Left Untitled Show*: Scourge has finally updated his program listing Yeah! Tune him in to find out if he's sane. I'd put my money on the no side.
3 pm ROCK: *My Dog Has No Nose*. . Alternates with Katrina.
10:30 pm ROCK: *equity-eclectika*... much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests.

THURSDAY
6 am ROCK: *Discordian Broadcasting Hour:* Start your day with pure chaos,from Willie Nelson to White Zombie and all stops in between.
3 pm ROCK: *Rush Hour* Radio as we know it comes to a screeching halt when Kaylar, Princess of the Parking Lot and her dancing cabana boy, Uncle Ian get behind the wheel. Fasten your seatbelts as they steer you through the suburbs of rock. Alternates with *Snap, Crackle and Pop*.
10:30 ROCK: *Laced In Darkness*: Gothic-Industrial-Ambient music. Paranormal topics such as vampires, haunted houses, UFO's, ESP and more. Enter the darkness.... Alternates with *Area of Refuge*. Are you alone? sad? frightened? Well, don't go hide under the stairs, listen to Tyler every second Thursday for a little pick me up. Better than speedballs, baby!

FRIDAY
6 am ROCK: *Yo! Brigade*: Warning! Extreme variance alert. Anything shows up: Full contact chess, interviews with a spy, Blondie, Boltthrower, Godflesh.
3 pm ROCK: Welcome the *Return of the Deadly Kung-Fu Mansion*. Alternates with PM*S Show*. Not once a month, but twice. So deal with it.
10:30 pm ROCK: *Wire Shock*. As the Space Monkey takes the helm, trance, house , and whispers of ambience will be painlessly absorbed by the skin. Level of acidity per genre may vary upon treatment. Alternates with *Escape Velocity*. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

SATURDAY
6 am ROCK: With Ryan Dworschak
8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

JAZZ, RHYTHM & BLUES

MONDAY
5 pm JAZZ: *Milestones* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. The three hour programs will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays at this time. Listen.

TUESDAY
5 pm JAZZ: *Caravan*. With Ron Rounds.
6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood presenting a survey of the early era of Jazz.

WEDNESDAY
5 pm JAZZ: *Straight No Chaser*. Those who can't play jazz, play avant garde. Is this (gasp!) the position of your jazz hosts Dmitri Tsimon and Shaukat Husain? Will they let their guard down and reveal themselves to be the moldy figs that we have always suspected them to be? You won't know until you tune in. Of course, Nabit Fawzi and Luigi Foccotti are excluded from such controversy. Presented by your rotating hosts. *33 1/3 RPM*.
8 pm RHYTHM & BLUES: *Let the Good Times Roll*. This month we continue a series featuring all of Muddy Waters' early recordings on Aristocrat Records.

Apr 2: Elmore James, Mills Bros, Muddy Waters
Apr 9: Mance Lipscombe, New Releases, Muddy Waters
Apr 16: Bobby Robinson, Muddy Waters
Apr 23: Lonesome Sundown, Muddy Waters
Apr 30: Rev. Gary Davis, Bobby Marchan, Muddy Waters
May 7: New Reealses, Muddy Waters

THURSDAY
2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric Leblanc presents one hour of the best of mostly repeats.

Apr 3: T-Bone Walker (1950)/The Clovers (1951-54)
Apr 10: T-Bone Walker (1950-51)/Lowell Fulson (1954-56)
Apr 17: T-Bone Walker (1951-53)/Sun Records (1954-55)
Apr 24: T-Bone Walker (1951-53)/Lula Reed & Sonny Thompson (1951-54)
May 1: Howlin' Wolf - Modern/Sun/Chess Recordings.

5 pm JAZZ: *One Up, One Down*. Music from two points of view. One, that it be good, and two, that it be jazz. Join Arnold van Klaveren and Art Simpson every other Thursday from 5-7 pm for some ear-pleasing sounds. Jim Fliczuk takes over at 7 pm with *Sound Excursions*, a mix of jazz from ragtime to no time. Alternates with *Somethin' Else*, hosted by Tom Adams, presenting three hours of hard, new and free bop. Thursdays from 5-8 pm, for some great jazz.

FRIDAY
5 pm JAZZ: *Searchin'*: Join Host Ian Cochran for new and exciting sounds within and without the jazz spectrum. Alternates with *Eclectic Jazz Show*. From acoustic solos to electric pianos, host Rod McCrimmon brings you three hours of accessible jazz.

SUNDAY
1:30 pm JAZZ: *Guitar Jazz*. Host Joe Scafone looks at the world of jazz guitar. Also, catch *Joe's Garage* featuring local players.
6 pm JAZZ: *In the Mood*. A program of Jazz in the broadest sense of the word. With host B.J.
8 pm JAZZ: *Peter Lovric's Sunday Night Jazz Concert*. Put your dancing shoes on with the King of ballroom jazz.

LATE NIGHT RADIO

MONDAY
1 am LATE NIGHT: *The Dope Spot*: Underground and independent hip hop with that mixed tape flavor. D- Whiz is live on the cut with Clockwise droppin' the info. Alternates with *In the Shadows* with Dj Tee Dub and Degree: A live hip hop mix straight off two turntables to blow your sox off!!
3 am GUMBO: *Swish*.

TUESDAY
12:30 am: *Superfluidity* with Aaron If you don't know, you better ask. Alternates with *Unbroken Chain*: Rock out to live Grateful Dead with host Lucky Budd. If you get confused, listen to the music play!

WEDNESDAY
12:30 am LATE NIGHT: *Chinese Music and News* with Michael Mok. Alternates with *House of Ham*.
3 am GUMBO: Cheque please...

THURSDAY
12:30 am LATE NIGHT: *No Need for Alarm:* get cracked up with Needles and Kid Charlemain as they play hip hop through the early morning hours. 95bmp, no more. Alternates with *The Noir Cabaret*, hosted by Todd Owen. Take in the hottest in new jazz, covering the spectrum from acid to cool with respects paid to the elders.
3 am GUMBO: *Coupe De Ville*: Slide across the leather six way. Check the stars. Mom was wrong, you don't need to sleep. Old school swervin to the end of the last sentence.

FRIDAY
12:30 am LATE NIGHT: *Peeing in the Bathtub*: "Even if your kids are scrawny, a pet wolverine is still a very bad idea." Alternates with *The Idiot from Minsk*.
3 am GUMBO: *Project: Funk the World*: Fundmaster Frank and Plush-T-Luxe on the wheels of steel, spinning the tracks guaranteed to make you squeel!.

SATURDAY
1 am LATE NIGHT: *Longhair's Jukebox:* Pure psychedelic radio with your weekly dose of stereophonic sounds.
3 am GUMBO: with Lyndsay and assorted guests

SUNDAY
1 am LATE NIGHT: with Britt and Scott.
3 am GUMBO: *In the Arms of Sheep*.

ALES

A Guide to CFUV FM 102

Victoria's Listener-Powered Radio

SPECIALTY

MONDAY

9 pm WOMEN IN MUSIC: *Beating Time.* Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

TUESDAY

1 pm WOMEN: *The Token Zone* Womyn of color exploring music, poetry and art...interview and views, plus your favorite curry and stirfry recipes.

9:00 pm: SOUNDTRACKS: *Movietrax.* Picture and popcorn not included, but the different hosts bring you just about everything else you could want from the movies - soundtracks, history, trivia, reviews, giveaways and more.

APR 1: Guest Host
APR 8: Brian Lunger *David Lynch's Stuff*
APR 15: Brigette or James Vitti
APR 22: Ron Rounds
APR 29: Guest Host

WEDNESDAY

2:30 pm LOCAL: *Only In Victoria.* Less talk and more music.

THURSDAY

8 pm ELECTRONIC: *Earmeals.* Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Brian Lunger and Agustin Luviano-Cordero.

FRIDAY

8 pm SPOKEN WORD/LITERARY: *Sad and Beautiful World.* Where poetry is not a luxury. With hosts Max Sloan and Inch Conneticut. Alternates with *Sideways 8.* Brought to you by Lesley and guests. Some nights you may detect a theme but the totality of the system has its centre elsewhere.

9 pm DANCE: *Bass Culture.* DJs Tyger Dhula and Salamander spin an eclectic selection of underground dance music. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

10:30 pm: TECHNO: *Wire Shock:* As the Space Monkey takes the helm, trance, house, andwhispers of ambient will be painlessly absorbed by the skin. Level of acidity per genre may vary upon each treatment.

SATURDAY

3 pm PLAYLIST: *Playlist Salad.* One hour of the finest listening ingredients.

4 pm Artist Profiles: *Labelled and Shelved.*

6 pm REGGAE: *Alive and Dread.* Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion.* Crank the volume and get ready to move! Corey and Sean spin up the turntables and lay down the latest techno/trance tracks to get your Saturday night thumping.

10 pm RAP: *Freaky Flow.* Peter D. died attempting to escape from Ryker's a la Carlito's Way-Jon P.. is running thangs with the dopest and the flyest jams in the East and the West. It's all fused over Superfly Samples and Curtis Mayfield jams-It's the bomb.

12 am GARAGE: *Garage Grooves.* Attention Sophisticats and Sosphitikittens. At last, a show just for you! One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox- powered, Boss garage 60's punk! Come and worship in the church of FUZZ!

SUNDAY

6 am ECLECTIC: *What's Left of What's Real?* A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

3 pm METAL: *Disciples of Dr. Demento.* Listen to the Fonz and the Cruiser, who likes stacking his coins into little towers. Call in and vote for the worst band ever. Party till ya get smart.

10 pm ECLECTIC: *Fish Show:* Stereo - Glamrock - noise - request line. I foresee in the near future his name being used to terrify young children: MULRONEY.

MULTICULTURAL

FRIDAY

2 pm NATIVE: *World of Aboriginal Radio.* The sounds of freedom for those who have been silenced.

SATURDAY

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host Soitellaan, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews and poems in Finnish.

11:00 am EAST INDIAN: East Indian music and news with Jan Dhaliwal.

Noon IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

1 pm PORTUGUESE: *Portuguese Mosaic.* Music and culture from the Portuguese-speaking world.

2 pm SCOTTISH: with Wally Cunningham

5 pm: FRENCH: Rotating hosts bring you French music and news.

SUNDAY

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: Italian Broadcasting System. Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America.* Hosts Miguel Alverenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

NEWS, PUBLIC AFFAIRS

MONDAY

Noon: CFUV News, weather and sports.
12:15 pm PUBLIC AFFAIRS: *Active Airwaves* From the esophagus of the activist community. Giving voice to marginalized movements. Women, evironment, queer, human rights, social justice. Linking the global to the local.
1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews and features.
1:30 pm PUBLIC AFFAIRS: *Earth First.* Feeling fragmented? Tap into nature!
8:00 pm GAY/LESBIAN: *Dyke Dimension.* Featuring Lahl's "word of the week," upcoming events and issues of interest to Victoria's dyke community. Now One Hour!

TUESDAY

Noon: CFUV News, weather and sports.
12:15 pm PUBLIC AFFAIRS: *Into the Streets!* With John-Henry and Amanda. Listen every Tuesday to hear people who are in the streets working towards social and political justice. Alternates with *TAPS (Together Against Poverty).*
8 pm PUBLIC AFFAIRS: *Swivel Chair,* Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.
8:30 pm GAY/LESBIAN: *Queer and Present Danger.* Turn off your "gaydar" and turn on your radio to hear Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip. Come out and tune in or we're gonna get you and your little queer friends too!

WEDNESDAY

Noon: CFUV News, weather and sports.
12:15 PUBLIC AFFAIRS: You can hear the *Solidarity Show* with Jana G. There is also alternative news and views from down south with the *Food Not Bombs Radio Network.* Keep informed and think for yourself!
1 pm DISCUSSION: *Alternate Views* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.
2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Right-on interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal...

THURSDAY

Noon: CFUV News, weather and sports.
12:15: PUBLIC AFFAIRS: *Your Man Against Red Tape* with Bart Armstrong
1:00 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News.* Tune in and find out why.

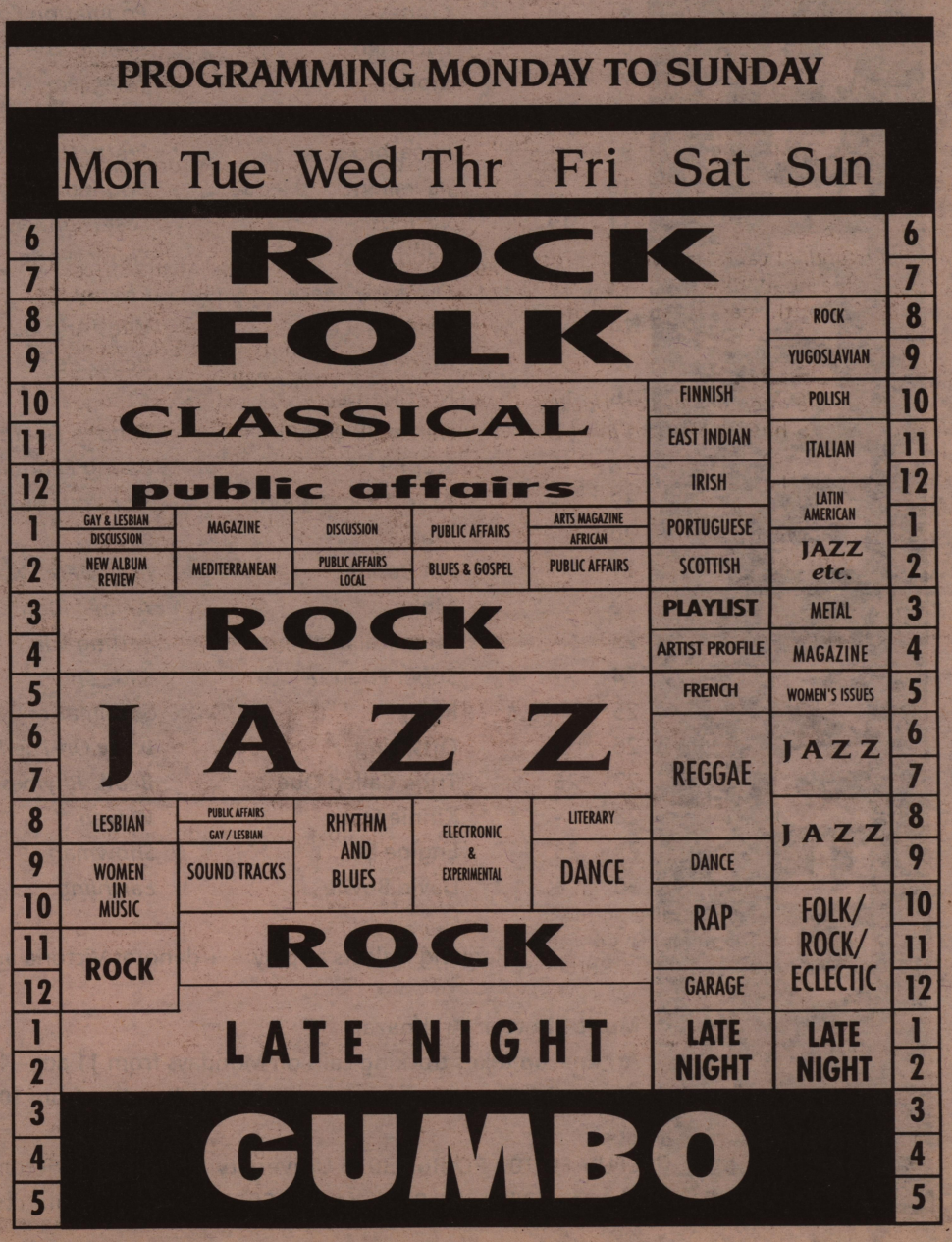
FRIDAY

Noon: CFUV News, weather and sports.
12:15 pm PUBLIC AFFAIRS: *VIPIRG SHOW*
1 pm ARTS MAGAZINE: *Artlet.* The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.
1:30 pm PUBLIC AFFAIRS: *African Perspective.* A new, upbeat news and entertainment program that highlights positive developments within Victoria's African community, and examines broader social, cultural, economic and political issues to do with Sub-Saharan Africa.

SUNDAY

4 pm PUBLIC AFFAIRS: *From the Blackside.* A program of easy R & B with interviews and guests from the Black Side, with your host, Captain Ron.
5 pm WOMEN'S ISSUES: *Women on Air.* Unsilencing the silences. Music, news and interviews on diverse women's voices. ▲

PROGRAMMING MONDAY TO SUNDAY



by Artist • *Title* • Label

APRIL PLAYLISTS

FOLK

Bruce Cockburn • *Charity of the Night* • True North
Kate & Anna McGarrigle • *Matapedia* • Hannibal
T.R. Ritchie • *Homeground* • independent
Talitha Mackenzie • *Spiorad* • Shenachie
Altan • *The Best of...* • Green Linnet
Tarika • *Son Egal* • Xenophile
Mack Mackenzie • *I'm not your Indian Boy* • Justin Time
Caesoria Evora • *a L'Olympia* • Coeur de Lion
Malaika • *Live!* • Festival
Martin Simpson • *Live at the Holeywell Room* Red House

VARIOUS
Monday -Saturday
8-10 am

RAP

Black Attack • *Verbal Attack* • Correct
Street Smartz • *Metal Thangz* • Tru Criminal
Jeru • *Me, Not the Paper (Remix)* • Payday
Defari • *Bionic* • ABB
Rosco • *Undisputed* • Stonesthrow
Mokaonly • *Sum Of It All* • First Immperial
Meen green • *L.A.'s Finest* • Patchwerk
Non-Phixion • *5-Boros* • Serchlite
Busta Rhymes and A Tribe Called Quest • *Wild Hot* • Buzz Tone
Redman • *Whateva Man* • Def Jam

IN THE SHADOWS
alternate Mondays • 1-3 am

EXPERIMENTAL

Merzbow • *Music for Bondage Performance 2* • Extreme
Art Zoyd • *Marathonnerre 1 & 2* • Atonal
Indicate • *Whelm* • Touch
Popol Vuh • *Die Nacht Der Seele* • Spalax
Soma • *The Inner Cinema* • Extreme
Omlo Vent • *Mild Canding* • Chillum
Howard Shore • *Crash OST* • Milan
Pete Namlook & Klaus Schulze • *Dark Side of the Moog IV* • Fax
Zeena Parkins • *Mouth=Maul=Betrayer* • Tzadik
McDonald & Giles • *s/t* • Atlantic

EARMEALS
Thursdays • 8-10:30 pm

BLUES

Big Maceo • *The Bluebird Recordings 1941-1942* • BMG
Solomon Burke • *Greatest Hits/If You Need Me* • Sequel
Clovers • *The Clovers/Dance Party* • Sequel
Dave Hole • *Ticket To Chicago* • Alligator
Little Buster • *Lookin' For A Home* • Sequel
Tampa Red • *The Bluebird Recordings 1934-1936* • BMG
Ann Rabson • *Music Makin' Mama* • Alligator
Sonny Thompson • *Jam Sonny Jam* • Sequel
Marion Williams • *Through Many Dangers* • Shanachie
Sonny Boy Williamson • *The Bluebird Recordings 1937-38* • BMG

LET THE GOOD TIMES ROLL
Wednesdays • 8-10:30 pm

Garage

The New Dimensions • *The Best of...* • Sundazed
Paul Revere and The Raiders • *The Spirit of '67* • Sundazed
V/A • *Wax , Board and Woodie* • Varese Sarbande
The Marketts • *Out of Limits!* • Sundazed
Link Wray • *Streets of Chicago Missing Links Vol. 4* • Norton Records
V/A • *Back From the Grave Vol. 8* • Crypt Records
V/A • *Garage Punk Unknowns Part 1* • Crypt Records
V/A • *It's Hard to Believe It: The Amazing World of Joe Meek* Razor & Tie Music
V/A • *Hipsville 29 BC* • Kramden Records
Chad Allan & The Expressions • *Shakin'*

GARAGE GROOVES
Saturdays • 12-1 am

TECHNO

Earth Nation • *Live*• Eye Q
v/a • *Tale of 3 Cities* • Sabam
Perfume Tree • *A Lifetime Away* • Zulu
FFWD • *FFWD* • Inter-Modo
v/a • *Ambient Time Travellers* • Hypnotic
Pete Namlook • *Power Supply/Namlook 4* • Fax
v/a • *Pacific Rhythm: The First Wave* • Eye Q
Underworld • *Second Toughest In the Infants* Wax Trax!
Omicron • *Colonization Remixes* • Sabam
MDA Analog • *MDA Analog* • Sabam

WIRE SHOCK & ESCAPE VELOCITY
alternate Fridays
10:30-12:30pm

PERPETUAL MOTION
Saturdays
9-10 pm

CFUV Playlist

Musical programming unique to Vancouver Island on CFUV FM 102

compiled by Kevin Scofield

TW	LM	CAN	ARTIST	TITLE	LABEL
1	1	+	Santo	*Exit Planet Right*	Daisy
2	-	+	Various	*Group Therapy Explosion*	SlowToBurn
3	20	*	Thrush Hermit	*Sweet Homewrecker*	Elektra
4	-		Helmet	*Aftertaste*	Interscope
5	16		Cranes	*Population Four*	Dedicated
6	-		Pachinko	*Behind The Green*	Alt.Tentacles
7	4		Bjork	*Telegram*	Elektra
8	5		Luscious Jackson	*Fever In Fever Out*	Grand Royal
9	-		Lunachicks	*Pretty Ugly*	Go Kart
10	-		Pavement	*Brighten The Corners*	Matador
11	19		Various	*Lost Highway Soundtrack.*	Interscope
12	-		Redd Kross	*Show World*	Mercury
13	11	*	Our Lady Peace	*Clumsy*	Sony
14	6	*	Sook Yin Lee	*Wigs And Guns*	Zulu
15	-		Made	*Bedazzler*	MCA
16	10		Nerf Herder	*s/t*	Arista
17	2	*	Hanson Brothers	*Sudden Death*	Essential N.
18	-		Star 69	*Eating February*	Radioactive
19	-		Atari Teenage Riot	*Not Your Business*	Grand Royal
20	-		Blur	*s/t*	EMI
21	-		Pat Boone	*In A Metal Mood*	Hip-O
22	-		Moby	*Animal Rights*	Warner
23	-		Chemical Brothers	*Setting Sun*	Virgin
24	-	*	Super Friendz	*Slide Show*	Murder
25	-	*	Rusty	*Sophmoric*	Handsom B.
26	-		Offspring	*Ixnay On The Hombrey*	Columbia
27	26		Tribe Called Quest	*Beats, Rhymes & Life*	Jive
28	-	*	Kinnie Starr	*Woven*	Violet Inch
29	23		Engine 88	*Snowman*	Caroline
30	-		David Bowie	*Earthling*	Virgin

Ranking reflects airplay + denotes Victoria artist * denotes Canadian artist

Music Director: Ari Knazan
Ari Knazan takes tracking calls on Mondays from 11 am – 4 pm
Katrina McGee takes tracking calls on Wednesdays from 10:30 am –1:30 pm

CFUV FM102 PO Box 3035 University of Victoria, Victoria, BC V8W 3P3
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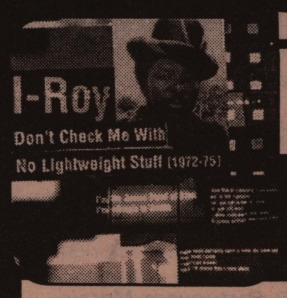

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PUBLIC AFFAIRS

International Threat to Health Freedom

by J. Ray

Since the early 1960s the Codex Commission has had far reaching effects regarding international food and health standards, chemical and pesticide use along with ongoing contact and communication with multinational pharmaceutical companies. Considering all the power and control this commission has had over our food and drugs, many people are unfamiliar with this organization.

Codex Alimentarius Commission was established under the Food and Agricultural Organization (FAO) and the World Health Organization (WHO) branches of the United Nations (UN). Since 1962, Codex has produced volumes of standards, guidelines and principles concerning food and health standards. Additionally, Codex has evaluated the safety of more than 700 food additives and contaminants along with setting maximum residue levels of thousands of pesticides.

Codex is comprised of delegates who represent a country or international organization. 146 countries were represented at Codex in 1994. Ninety percent of the "international organizations" delegates are said to be multinational pharmaceutical companies with only one comsumer group represented. This being the International Organization of Consumer Unions. Other concerned consumer groups and the health care industry are not represented at Codex meetings.

At the last meeting in fall 1996 the "Proposed Draft Guidelines for Dietary Supplements" were introduced by the German delegation. These German delegates consist of, and are not limited to, representatives from three large drug companies known as Hoechst, Bayer and BASF. In a nutshell - these proposed guidelines would determine worldwide regulations for dietary supplements and restrict their availability through international trade. These supplements include vitamins, minerals and herbs. If these guidelines are passed by Codex they will then be enforced by the World Trade Organization (WTO) and trade agreements such as GATT and NAFTA. An example of these 'new' standards can be seen in Norway right now where vitamin C above 200mg is illegal to sell in natural food stores.

In Canada, there is double trouble brewing when one considers the international threat of Codex's new regulations along with Health Canada's Health Protection Branch's (HPB) new restrictions on herbs. This has been coined the 'negative herb list' and if it is not stopped in Canada, this list may become part of Codex's plan to restrict access to herbal medicines worldwide. This negative herb list is said to contain more than 100 herbs, including golden seal, colts foot and dong quai. The Health Protection Branch has already marked some of these herbs illegal to sell over the counter. On the lower mainland three health food stores were closed down recently by the HPB for selling melantonin over the counter.

Times are tough for access to natural herbs. If something is not done soon Canadian health consumers are looking at tougher times. Now's the time to question the Health Canada's actions regarding the public's access to herbs, vitamins and minerals. These questions need to be directed to the HPB, specifically with regards to this negative herb list and its silence regarding Canada's position on the Codex's proposed guidelines.

Contact your MP and MLA and get them working on these questions - it is part of their job. And remember, these government officials are paid by taxpayer's money and not by special interest groups or powerful lobbyists, so keep pushing for answers!

Thanks to John Hammel of the Life Extension Foundation for his efforts in educating the public and answering the many questions regarding Codex. You can get more information re: Codex by accessing the LEF's web page at **http://www.lef.org** or by calling LEF at 1-800-841-LIFE.

The international address for Codex is: Codex Alimentarius Commission, Joint Office of FAO and WHO, via Della Terme di Caracalla, 001 100, Rome, Italy. Their international fax number is 65-225-4593.

To reach Canada's Codex representative write: Dr. Mary Cheney, Chief Nutritional Evaluation Division, Health Protection Branch, Tunney's Pasture, Ottawa, Ontario, K1A 0L2. Her phone is (613) 957-0352 and fax is (613) 941-6636. For networking info contact the Health Action Network Society (HANS), 5262 Rumble Street #202, Burnaby, BC V5J 2B6. Their phone is (604) 435-0512.

For our US readers, you can contact your Codex delegate at: Dr. E. Yetley, Director Office of Special Nutritionals, HFS-45, US FDA, 200 C Street SW, Washington DC 20204. Phone is (202) 205-4168 or fax (202) 205-5295.

Please take the time to educate yourself regarding the future access to herbs, vitamins and minerals. Governments do not have the authority to limit our choices regarding health products.▲

PHAZED &&& &&&FUSED

Ramblings from a Space Monkey

BEHOLD...AN OPINIONATED RAMBLE...

While looking on at the multitudes of dancing bodies while DJ'ing a party some weeks ago I failed to see much visible difference between the partiers - maybe height varied, but I found it difficult to even recognize faces, except if I was so lucky to recognize the bodybuild that the face was attached to.

So I began to ponder the androgynous fashion - Is it an attempt to not appear as an object of attraction...at least in the traditional sense of attraction? Does it suppress the female and male stereotyped images or just create a new image where both sexes dress in simple "boyish" clothes? If it's an attempt to further equality, I don't think that it's the right way to go about it. I see the logic behind the method however- the goal is to have everyone dress the same where, from a distance, an onlooker is unable to distinguish the women from the men and then eventually, this distinction of the sexes doesn't occur anymore and VOILA! this should bring about equality — I DON'T THINK SO.

But why is this fashion boyish? Is this an example of the patriarchy's influence? Could there ever be a revival of the fashion of Mozart's time? Hmm? Men would wear wigs, ruffles, and makeup and the trend would be for both men and women to dress in "girlish" clothes? Why is this "little-boy look" so prominent in the rave culture? Perhaps it's just a return to childhood when girls and boys did dress similarly and this dressing was generally boyish due to the practicality of the simple "runners-jogging-pants-and-t-shirt" uniform.

If the fashion of the present rave culture is an expression of the desire to return to "the good ole days when we were young," then I see the connection between this youthful, simple clothing and the toy-jewelry that ravers wear — especially glow-in-the-dark jewelry!—this could be a topic for a future ramble on its own—I see how the rave culture promotes peace, love, and unity—this ties in with the sublime outlook on life that children have. Though I am not saying that ravers have the minds of naive children, ahem, but only that a child's mind is full of simple fun and that raves intend to take people back to that fun. The child-like androgynous dress may then be merely the uniform for the raver's self-confirmation of living a simple fun-filled life.▲

wednesday, april 9
Mae Moore

tuesday, april 15
Tarika

wednesday, april 16
Jesse Cook

sunday, april 20
Jane Siberry

tuesday, april 22
Stanley Turrentine

LEGENDS ON DOUGLAS
where the mood comes out at night
919 Douglas Street at the Strath

TRICKY

by Esi Edugyan

Call him a genius. Call him Satan. Whatever you will, he's Tricky and he's been on the cutting edge of underground dance music for the past two years. He's since been crowned the King of Trip-Hop music.

"I don't want to get involved with labels," says the 28-year old musician. "They limit and my music's for everyone. That's the reason I do it."

Tricky feels that a lot of people are in the business for all the wrong reasons.

"There are a lot of people who only want success," he says, his voice gravelly. "With success you lose the prize. You gotta keep your eyes on the prize." He believes that people who set trends are insecure. "I was watching TV the other day and I saw an ad that said, 'Music You Control.' I mean, that's almost fascist! My music is my energy—I'm trying to touch souls. I don't care if it's radio unfriendly."

Tricky's most recent album, Pre-Millennium Tension, is exactly that. With its haunting strings, thundering bass lines and dark, unpredictable beat, it's not likely to get exposure on the mainstream circuit. The album is a follow-up to Tricky's 1995 critically acclaimed debut, Maxinquaye, which was recorded with partner Martina Topley Bird after he left the Bristol dance-music group Massive Attack. Pre-Millennium Tension's chaos makes Maxinquaye seem as tame as a Cowboy Junkies album.

Tricky stresses the importance of change. "I was in three different bands in one and a half years, and I've always worked with different engineers. Getting new people creates a challenge. It's different with Martina, though. She's 50 percent [of] Tricky."

"There's been a real evolution in my music," he continues. "Especially now that I've had more dealings in the industry, seen all its parts, even the dirtier ones. Pre-Millennium Tension is an angrier album for that reason."

When asked about the CD's unique, barren cover art, Tricky tells me that he had complete control over the art direction and this time was full accredited.

"I would get angry seeing other people's names on my artwork," he says. "Your music gives you a visual concept and that's the perspective you want portrayed."

To maintain a fresh perspective, Tricky moved to New York before recording Pre-Millennium Tension. He admits that the new environment has changed the way he views things.

"Now I don't care," he says. "In England my head was up my ass. Success does this to you. I've got to [make music] for myself first, then see if people like it." He also says that New York has turned him into a kid. In England, where he had star status, he went to the 'right' clubs and was immediately seated with the elite group. In New York, where his fame has not yet caught on, he gets into clubs and buys his own drinks. "It's easier being no one," he says. "England is so hungry for another Beatles, they're just chucking money everywhere—they'll sign anyone. It's just about making money, not about the art."

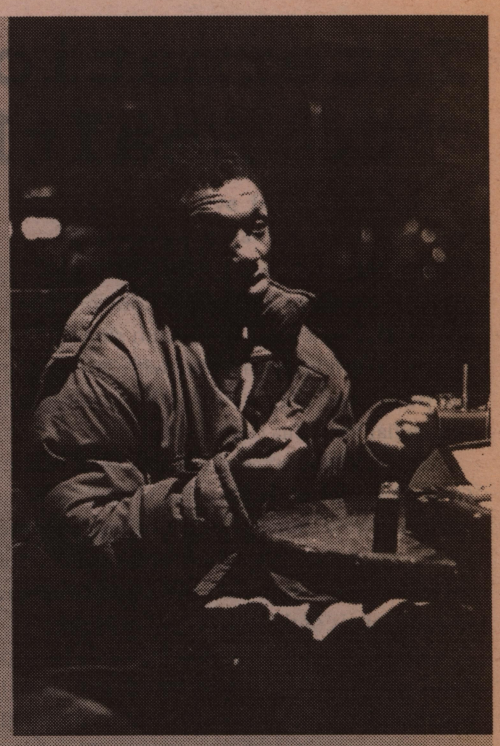
Tricky has already collaborated with other musicians. Last summer he worked on a side project called Nearly God, which allowed for his artistry to fuse with that of Neneh Cherry, Bjork and former Special member Terry Hall.

Tricky is constantly being asked about the album's name. "I called the album Nearly God because it shouldn't have been released by me—it [the music] was everywhere. It's not a Tricky album." But why Nearly God? He explains: "I got the name from a German interviewer. Just as I was leaving, the interviewer turned to me and asked, 'So what's it like to be God or nearly God?'"

Tricky is used to being labelled, as both he and recent collaborator Marilyn Manson know. They have both been referred to as geniuses and anti-Christs.

"It's because we're both ugly," says Tricky seriously. "Really, people feel threatened when someone goes in a different way than everyone else."

Tricky speaks fondly of his recording experiences with Marilyn Manson and company. "It was great—there was no pressure. There was eight of us and everybody had done something and that's very rare in a collaboration—usually the stronger one takes over. He's a brilliant guy."



With the money Tricky has made from his music, he was able to buy his uncle, a boxer, his own gym. Says Tricky, "Granting dreams—that's what it's all about."

When asked where the music will take him next, geographically or otherwise, Tricky answers, "I'm very lucky to be where I am. The music doesn't have to take me anywhere. Though I might do a rock album."

On this tangent, Tricky even goes so far as to say he'll give up music entirely for awhile if he has to in order to maintain originality on the music scene.

"I don't think anyone's going to copy Pre-Millennium Tension, though," he says. "I think I'm pretty safe."

When thanked for the interview, Tricky smirks. "I lie a lot," he says. "I make shit up. I just react. What I read I don't mean anymore. It's all just a little bit tricky."▲

LIVE & LOUD

Green Room
Vertigo
February 1, 1997

When Green Room got on stage just after 11pm the audience was quite small and enthusiasm was lacking. I wasn't entirely impressed with their initial stage presence; being a huge fan of funk, I have come to expect some outlandish costumes from members of a funk band (i.e. the white wedding dress always worn by the bassist for George Clinton's P-Funk All Stars) and all I saw were some funky shades and one green kimono. Even after lead singer/bassist Ian Beaty informed the audience that "the dance floor is available for your funking pleasure," there were only half a dozen girls dancing, apparently all friends of the Vancouver band. As the set went on, more people arrived and the general feeling of the place, along with the dance floor, got much more positive. By the wickedly fast and funky last song of their first set the dance floor was packed and everyone, myself included, was jumping all around.

The second set found much improvement in costuming, including Ian in full drag and the saxophonist, Colin Maskell, wearing some painfully shiny gold and red threads—now that's some funky clothing. It also was a much stronger set, keeping up the vibe that started in the last song of the first set. The dance floor was packed for the entire second half and no one could deny that the funk had hit Victoria. Green Room kept the crowd going with partying proverbs such as "Shake! Goddamn! Get your ass in the jam!" and they rocked the house through an inspired and appriciated enocre until closing time. Green Room is definitely funkin' the West Coast, believe the hype!

Matthew Elliott

Fred Eaglesmith
February 8, 1997
Java Coffeehouse,

A more praised, energetic, upbeat performer would be hard to find. Fred Eaglesmith had us hurtling down the track on a runaway train with the hard hitting poignancy of his songs. In addition to his guitar playing, the show included Ralph Schipper on bass guitar, and Willie P. on harmonica and mandolin. I have to say I've never seen anyone play a mandolin with the intensity that Willie did that night. Fred described this as the 'Red Meat' tour and the banter in between songs poked fun at all things West Coast, including the coffeehouse scene and vegetarians (Veggi-lantes).

Fred Eaglesmith has an enthusiasm for life that is infectious. "I want to sing until I can't do it anymore," he says. He loves to tell his stories to an audience and feels lucky that he can tell them to so many people. His vignettes on life are direct and poetic: "she takes the fire and turns it down low/ she takes the night and makes it not so cold/ she takes the distance and breaks it into miles/she makes my life just a little less wild" (from "Wilder Than Her"). This is a man who has learned his lessons well and has the ability to share his pain in undeniably catchy songs.

Jo Vipond ▲

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DISCUSSION

REZZ
REZZ
Spider Records

This debut album grabs you hard and won't let go. Like many industrial projects, REZZ is one person, Peter Giokaris, and his tracks are riddled with samples (of course) and nifty beats. Check out the track called "Nurotik," it's gives you the feeling that you could march through fire (and enjoy it). Spider records is fairly new and also releases stuff by bands such as H, Rhea's Obsession, Thrive, and Alchemy, all of which are worthy of your collection 3.5 bats out of 5.

Arioch

Lunachicks
Pretty Ugly
Go Kart Records

The title says it all. These California gals take the female beauty ideal and turn it so far around that it ends up backfiring. In this effort, it starts with a mutilated, rotting Barbie head and ends in a whine. The Lunachicks are gunning for the image of tough, grabyerballsandtwist, punk rocker chicks. Unfortunately, it falls a little flat. It's hard to tell if they take themselves seriously or not. As for the songs, nothing much changed from the last album, Jerk of All Trades; they all sound alike and the lyrics are amusing at best and chaffing at worst. There's one song on the discomfort of PMS, another reflecting on the fork vs spoon debate, a dead gerbil and a jam on the joys of donuts. Don't buy this album, borrow it from some sucker and see what we mean. It gets pretty ugly...

Neither here nor there (written by Kaylar & Masterslave)

The Darkest of the Hillside Thickets
Great Old Ones
Great Old One Music

H.P. Lovecraft was a sci-fi/occult writer of the early twentieth century. Emulated by dozens of authors, referred to by (at least) two 80s metal bands, and the source of many a heebie-jeebie during this reviewer's late-night reading; Lovecraft also became the principal muse for The Darkest of the Hillside Thickets, Abbotsford's only one-band musical sub-genre. The dedication on their 1995 CD, Cthulhu Strikes Back, says it all: "...to the memory of H.P. Lovecraft, without whom we'd be singing lame love songs."

Musically, HPL-core is a progeny of punk and metal, but the Thickets' unique jokeoccultism sets them apart from either parent. Lovecraft references aside, the Thickets spawn tight tunes with fantastically harmonic vocals and a surprising amount of lyrics about parasitic infestations. The 22 tracks on Great Old Ones unite two previous cassettes, Hurts Like Hell! (1992) and Cthulhuriffomania (1994). Also included are live versions of two tunes from Cthulhu Strikes Back, an amazing cover of "Walking on the Moon" by the Police, plus two unreleased studio nuggets. Rounding out the hour-long disc are perfect soundbite intros, outros, and midtros, squeezed from films worthy of being MST3Ked.

Polevaulter

Dayglo Abortions
Corporate Whores
GOD Records

No matter what happens, the Dayglos will always be the Dayglos. This new CD contains 15 new tard-rockers guaranteed to piss off just about everyone. But that's what the Dayglo Abortions do best, and they've been doing it for longer than anyone else. Murray the Cretin may be gone, but new recruits Gymbo, Hung and Squid have breathed fresh life into this 17 year old band, giving the Dayglos a well-needed shot in the arm. Back are the punky guitars, metal leads and bonehead lyrics (no pun intended) that have entertained many a young punk throughout the years. Ok, well maybe not everyone finds the Dayglos that entertaining, but they are here to stay. As it states on their liner notes, "Don't quit your day jobs cause we haven't even started with you fucks."

Jon Murphy ▲

brand new STEREO

by Kevin Scofield

This here is a new monthly column that I've started where I will briefly talk about a few new records that have recently been released. I will only review records that I think are good, so you don't have to worry about useless comments regarding albums that I think suck; so this, of course, is very subjective.

Slide Show is the Super Friendz second full-length, released on Halifax's Murderecords. It continues with the slight progression the band took with last years *Play The Game Not Games* 10". This album is by far their best release, with the songs being just as poppy - but written with slightly more complicated structures. The Super Friendz seem to have defined their focus, and have proved themselves to be one of Canada's greatest bands.

John Davis has outdown himself with his latest release, *Blue Mountains*, released on the Shrimper label. Many felt his last full length, Leave Home, was a bit too sketchy - too much poetry! With *Blue Mountains*, Davis has decided to write more "listener friendly" songs. It's amazing, with lots of hooks and the usual enigmatic lyrics one comes to expect from Davis. For those who are fans of Davis' side project, the new Folk Implosion record is due out sometime this month (mid April?).

A compilation called *Pet-Kout-Koy-ek - songs for a river* has been released to help raise money in order to save the Petitcodiac River in Moncton, New Brunswick. It features rare, and unreleased songs from such East Coast bands as Jale, Hardship Post, The Monoxides, Eric's Trip and Orange Glass. It also features some great folk acts like Gerald Leblanc, Eastern Wind Singers, and Les Paiens. It's ideal for fans of East Coast music, and supports a great cause.

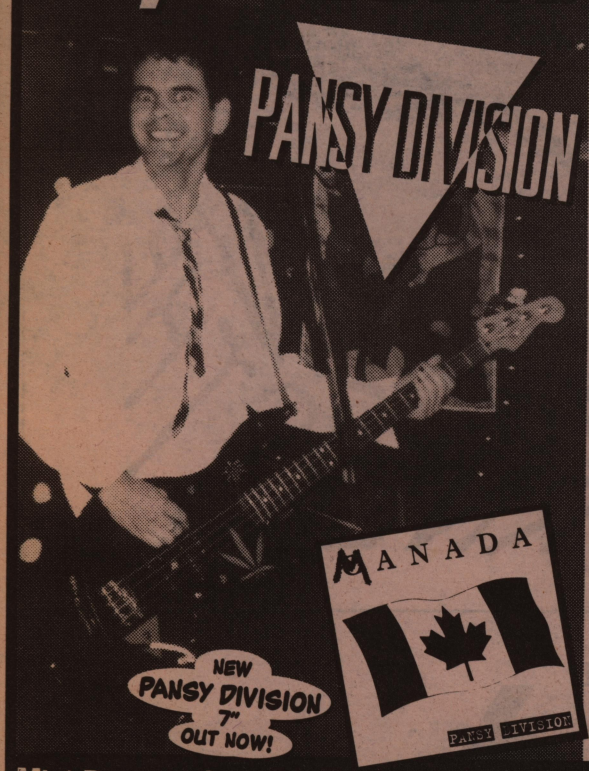
Bill Ding consists of Dan Snazelle and John Hughes III, who write minimalist bedroom-indie rock songs. There's not much else to say, other than that the *Just A Nick In The Car Door* 7" is surprising. I wasn't expecting much, but it did peak my interest. It's worth checking out if you like Palace, Sentridoh and other similar bands. Bill Ding have a full length out on Hefty as well, but I haven't heard it yet. This is all the information I can give.

Len have returned with a second album titled *Get Your Legs Broke*, released on their own Funtrip label. This one's full of overblown attitude (lot's of swearing), and in contrast, some great pop-rock. Even though they've been supporting Pure during a recent tour, Len have managed to create a distinct sound worthy of some recognition. It's very downtown Toronto, and melodic. If they'd only lose the "tough-guy" image, they could become more likeable. But that's just their personality, which reflects nothing onto their music.

Marbles is the moniker Robert Schneider has chosen to use when releasing his solo material, and he has just put out a collection of earlier recordings on an album titled *Pyramid Landind*. Schneider's solo songs are similar to the songs he writes in his full-time band The Apples in stereo, but are a little more broken down. This album documents Schneider's life during 1992-1993, and is full of Brian Wilson influenced songs, with lots of harmonies, wacked chords and beaches. A must for fans of the Elephant 6 Collective (The Apples, Olivia Tremor Control, Neutral Milk Hotel etc.).

A fantastic split 7" by State Champs and the Motes features two bands out of Nova Scotia, who are fanatic fans of College Rock. They're basically indie rock, but that's a term which is hard to define these days. Music in general is so hard to define... but what else can you say describe a band's sound without confusing the reader? Both bands don't carry the typical East Coast sound, but definitely share the same talent with the region. State Champs and The Motes should be making a national name for themselves soon. It'll take some time and heavy touring, but popularity is just around the corner. The 7" is a co-release by Daydream and Ant records; two labels in Nova Scotia who have joined in a common cause to release music by spectacular bands. This release is proof that the Halifax scene isn't dead, and that it will never sink back into the obscurity it once knew. ▲

OH, MANADA!



HUEVOS RANCHEROS APRIL Thurs 10th at the Kokanee Rock 'n' Ride at the Longhorn in Whistler... Fri 11th at Modern Rock Circus at the Plaza of Nations in Vancouver with Sparkmarker and others (5:00 show)... Sat 12th at The Limit in Victoria....

MAOW APRIL Sat 12th at the Lotus in Vancouver.... HEY, MAOW'S GOING ON TOUR WITH HANSON BROTHERS IN MAY! Dates aren't finalized yet but they might just be passing through Kamloops, Calgary, Edmonton, Saskatoon, Lethbridge, Regina, Winnipeg, Thunder Bay, Sault Ste Marie, Sudbury, Toronto, London, Montreal, Quebec City, Fredericton, Moncton, Halifax, St John's, Boston, New York City, Philadelphia, Washington DC, Cleveland, Chicago, Green Bay, Regina, Banff and Kelowna!

GOB APRIL Wed 16th Cranbrook... Thu 17th at Barbary Coast in Banff... Fri 18th at U of C Black Lounge (all ages) and The Republik in Calgary... Sat 19th at The Rebar in Edmonton (2 shows)... Sun 20th at Checkers in Saskatoon... Mon 21st in Regina... Tue 22nd at Royal Albert in Winnipeg... Wed 23rd in Sudbury... Thu 24th in Oshawa... Fri 25th at Opera House in Toronto... Sat 26th in Oakville... Sun 27th in Cornwall... Mon 28th at Cordova Cafe in Kitchener... Tue 29th in Windsor... Wed 30th in Kingston... MAY Thu 1st at The Embassy in London... Fri 2nd at Barrymores in Ottawa (2 shows)... Sat 3rd at Foufounes Electriques in Montreal...

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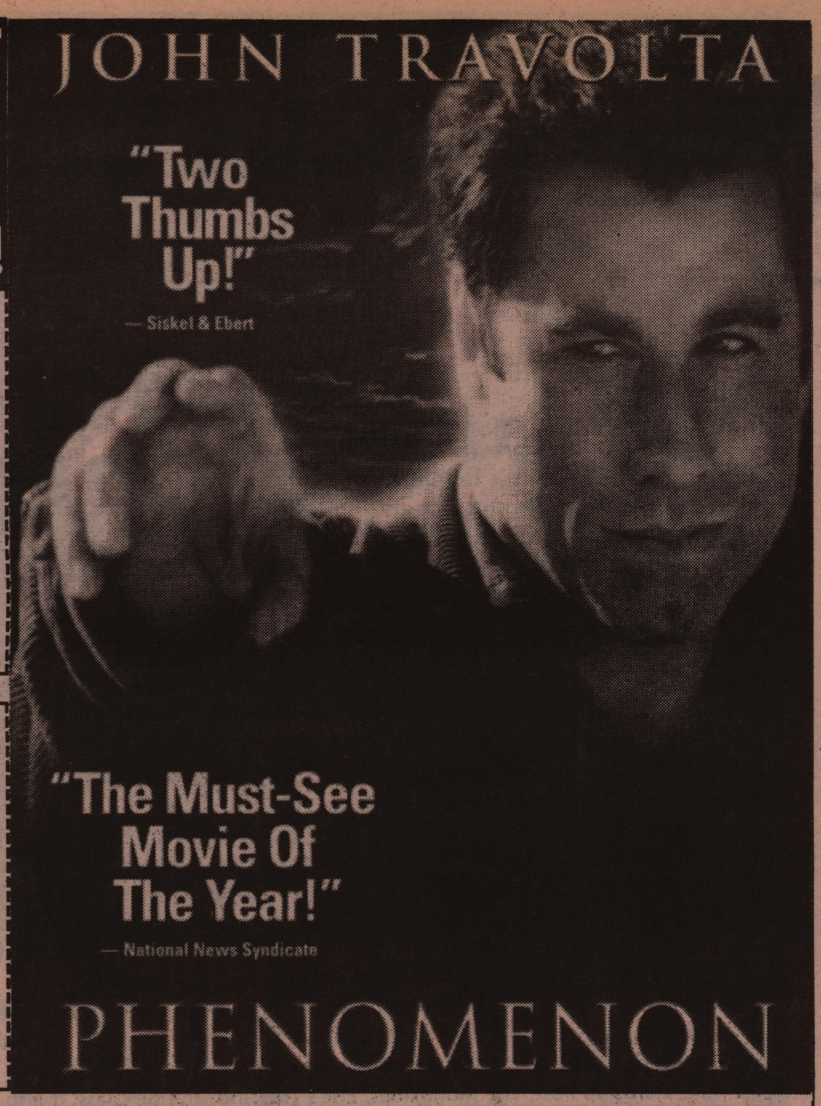

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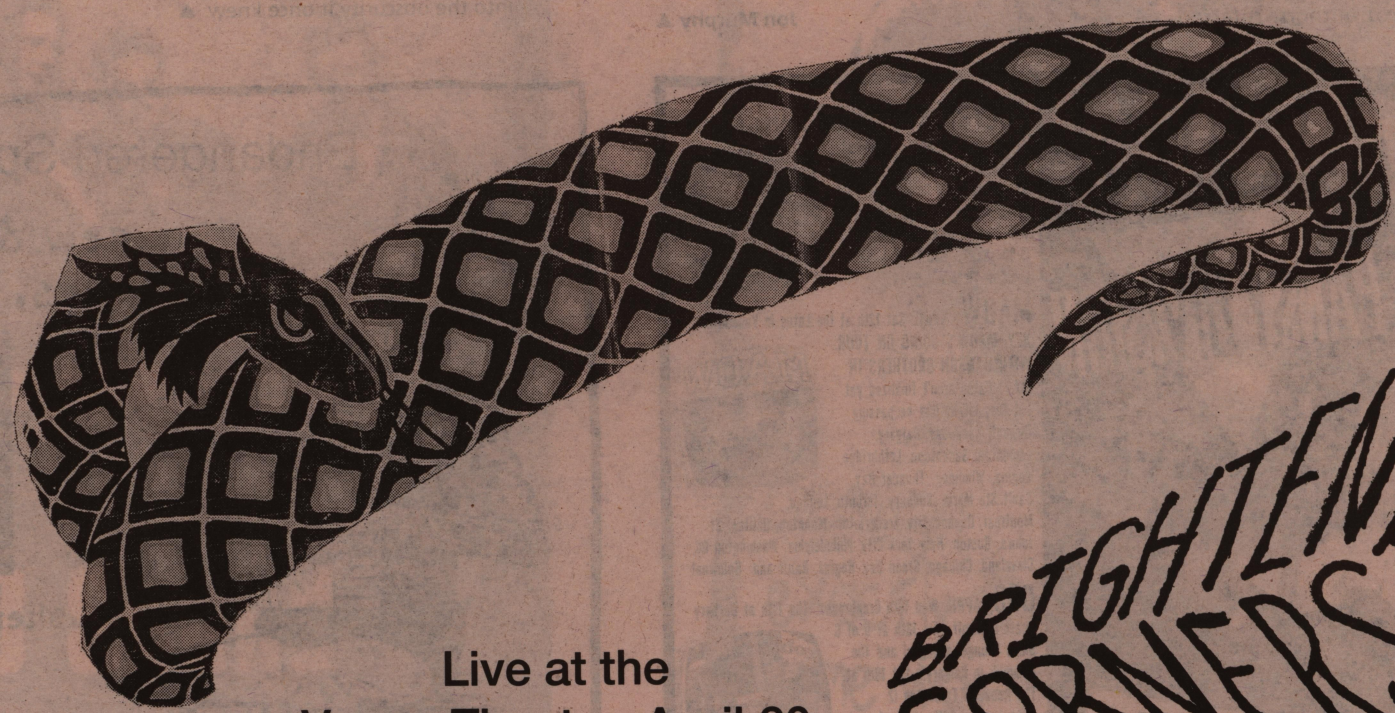

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